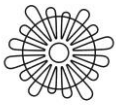


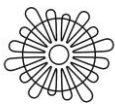
Syllabus

Department	French and francophone studies						Year	2024/ 2025
Course	French-language African novel						ECTS	2
Study programme	French language and literature							
Level of study programme	<input checked="" type="checkbox"/> Undergraduate	<input type="checkbox"/> Graduate		<input type="checkbox"/> Integrated		<input type="checkbox"/> Postgraduate		
Type of study programme	<input type="checkbox"/> Single major <input checked="" type="checkbox"/> Double major	<input checked="" type="checkbox"/> University		<input type="checkbox"/> Professional		<input type="checkbox"/> Specialized		
Year of study	<input type="checkbox"/> 1	<input type="checkbox"/> 2		<input checked="" type="checkbox"/> 3		<input type="checkbox"/> 4	<input type="checkbox"/> 5	
Semester	<input type="checkbox"/> Winter <input checked="" type="checkbox"/> Summer	<input type="checkbox"/> I		<input type="checkbox"/> II		<input type="checkbox"/> III	<input type="checkbox"/> IV	<input type="checkbox"/> V
		<input checked="" type="checkbox"/> VI		<input type="checkbox"/> VII		<input type="checkbox"/> VIII	<input type="checkbox"/> IX	<input type="checkbox"/> X
Status of the course	<input type="checkbox"/> Compulsory		<input checked="" type="checkbox"/> Elective		<input type="checkbox"/> Elective course offered to students from other departments		Teaching Competencies	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
Workload	15	L	15	S	-	E	Internet sources for e-learning	<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO
Location and time of instruction							Language(s) in which the course is taught	French
Course start date	February 17, 2025						Course end date	May 29, 2025
Enrolment requirements	No requirements							
Course supervisor	Daniela Ćurko, Ph.D., lecturer							
E-mail	dcurko@unizd.hr						Consultation hours	
Course lecturer	Daniela Ćurko, Ph.D., lecturer							
E-mail							Consultation hours	
Assistant/Associate								
E-mail							Consultation hours	
Assistant/Associate								
E-mail							Consultation hours	
Mode of teaching	<input checked="" type="checkbox"/> Lectures		<input checked="" type="checkbox"/> Seminars and workshops		<input type="checkbox"/> Exercises		<input type="checkbox"/> E-learning	<input type="checkbox"/> Field work
	<input type="checkbox"/> Individual assignments		<input type="checkbox"/> Multimedia and network		<input type="checkbox"/> Laboratory		<input type="checkbox"/> Mentoring	<input type="checkbox"/> Other
Learning outcomes	Students will be acquainted with the poetics and aesthetics of the Maghrebian novel, the sub-Saharan novel, and the novel of the							

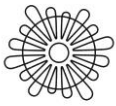


	<p>African islands of the Indian Ocean. They will be able to analyze the most important novels of these French-language African literatures, basing their approach on various currents of literary criticism, and in particular structuralism, phenomenological (thematic) criticism, psychoanalysis, narratology, aesthetics of reception, deconstruction, intertextuality etc.</p>
<p>Learning outcomes at the Programme level</p>	<p>distinguish and compare the literary epochs, periods, directions, movements and schools of the African francophone novel of the 20th and 21st centuries. century.</p> <ul style="list-style-type: none"> • understand the literary text and discourse and recognize the genre and stylistic characteristics of individual literary texts • apply different methodologies of reading and interpreting literary texts • apply knowledge of literary history, literary theory, literary criticism and cultural theory in speech and writing • independently read professional, scientific and literary texts and understand professional concepts • prepare and deliver oral presentations <p>In addition, the following language competences are acquired, in accordance with the recommendations of AUF: -understand (auditory and written comprehension, students have homework to prepare texts for the seminar, or transcribe interviews with and lectures by French university professors and other shows about the African francophone novel from the France Culture program and other sources), read, speak (speech interaction and production), write in French at level B2 (according to ZEROj).</p> <ul style="list-style-type: none"> • translate texts from French into Croatian at the B2-C1 level

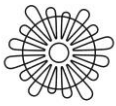
<p>Assessment criteria</p>	<input checked="" type="checkbox"/> Class attendance	<input checked="" type="checkbox"/> Preparation for class	<input type="checkbox"/> Homework	<input type="checkbox"/> Continuous evaluation	<input type="checkbox"/> Research
	<input type="checkbox"/> Practical work	<input type="checkbox"/> Experimental work	<input type="checkbox"/> Presentation	<input type="checkbox"/> Project	<input type="checkbox"/> Seminar
	<input type="checkbox"/> Test(s)	<input type="checkbox"/> Written exam	<input checked="" type="checkbox"/> Oral exam	<input type="checkbox"/> Other:	



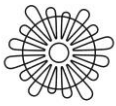
Conditions for permission to take the exam	Regular attendance of classes (no more than 3 absences allowed) and regular preparation for classes (which includes reading and prior preparation of an excerpt or excerpts of a particular novel, as well as texts of literary criticism, literary theory, and reviews). At the same time, it is necessary to present your detailed handwritten notes from the lectures and seminars of this course for inspection. For students whose mother tongue is Croatian: it is necessary to read a total of four novels, of which at least one novel is in the French original, with a presented dictionary and notes (Fiches de lecture) for the same, and three novels in translation into Croatian, or in the original. It is also necessary to have read all selected short excerpts of the analysed novels (in Selected excerpts – Choix d'extraits).		
Exam periods	<input type="checkbox"/> Winter	<input checked="" type="checkbox"/> Summer	<input checked="" type="checkbox"/> Autumn
Exam dates			
Course description	<p>The poetics and aesthetics of the Maghrebian novel. Identity awareness of North African writers (Driss Chraïbi, Mouloud Feraoun, Mouloud Mammeri, Mohammed Dib, Ahmed Sefrioui, Kateb Yacine). Writing and violence or the study of the theme in the novels of the second wave North African authors: Rachid Boudjedra, Abdelkébir Khatibi, Nabil Farès, Mohammed Khaïr-Eddine, Abdellatif Laâbi, Tahar Ben Jelloun. The third wave or committed literature: Rachid Mimouni, Abdelwahab Meddeb, Fouad Laroui, Tahar Djaout, Yasmina Khadra (or Mohamed Moullessehoul)... Women's writing with Taos Amrouche, Assia Djebar and Fatema Mernissi.</p> <p>The aesthetics and poetics of the sub-Saharan novel. Authors on the program: Ahmadou Kourouma, Sony Labou Tansi, Tierno Monémbo, Abdourahman A. Weberi. A sub-genre: the detective novel. Black African female writing (Mariama Bâ, Calixthe Beyala, Véronique Tadjo, Aminata Sow Fall).</p> <p>The novel of the African islands of the Indian Ocean. Authors studied: Jean-Joseph Rabearvelo, Natacha Appanah, Axel Gauvin.</p>		
Course content	<ol style="list-style-type: none">1. Écrivains francophones d'Afrique du Nord : cours introductoire. Mouloud Ferraoun, <i>Le Fils du pauvre</i>.2. Romanesque et symbolisme chez Mohammed Dib I : Le Dib de la trilogie Algérie.3. Romanesque et symbolisme chez Mohammed Dib II : le Dib des romans fantastiques et allégoriques.4. Course: Kateb Yacine. L'écriture de Yacine. <i>Nedjma</i>, le roman polyphonique. La symbolique dans l'œuvre.5. La poétique de Driss Chraïbi.6. La poétique d'un auteur de la nouvelle génération : Rachid Boudjedra.7. Assia Djebar I.		



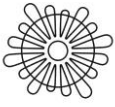
	<p>Écriture de soi : <i>Les Alouettes naïves</i> et/ou <i>Nulle part dans la maison de mon père</i>. 8. Assia Djébar II. <i>L'Amour, la fantasia</i> : l'autobiographie, la fiction et l'Histoire. La polyphonie énonciative. La langue et l'écriture de Djébar. 9. Assia Djébar III. Djébar et l'écriture féminine (avec l'étude de <i>L'Ombre sultane</i>, <i>La Femme sans sépulture</i> et de <i>Vaste est la prison</i>). Les personnages féminins et le thème de la blessure. La femme, la violence, la nation. 10. Le roman de Tahar Ben Jelloun I-II. Le réalisme magique de <i>La Nuit sacrée</i> et <i>L'Enfant de sable</i>. Architecture et la polyphonie énonciative. La thématique de l'altérité dans <i>Le Mariage de plaisir</i>.</p> <p>2. Le roman subsaharien francophone : 11. Les thèmes de la mémoire (individuelle et collective), de l'enfance, de la guerre et de la violence dans <i>L'Aîné des orphelins</i> de Tierno Monénembo (Guinée) et dans <i>Le Dernier frère</i> de Nathacha Appanah (l'île Maurice). Le tragique dans les deux romans. 12. Le réalisme magique dans <i>Les Soleils des indépendances</i> d'Ahmadou Kouroum (la Côte d'Ivoire). L'écriture de Kourouma. La pensée mythique et la vision de Kourouma. 13. Le grotesque et l'absurde dans <i>La Vie et demie</i> et <i>Les Sept solitudes</i> de Lorsa Lopez de Sony Labou Tansi (La République de Congo et le RDC) 14. La littérature engagée des deux écrivaines féministes : Mariama Bâ et d'Aminata Sow Fall (Sénégal). Thématique de Bâ (l'amour, le couple, le mariage, la femme). L'oralité et société dans <i>La grève des bàttu</i> d'Aminata Sow Fall.</p>
Required reading	<p>I. 1. Jacqueline Arnaud, <i>La littérature maghrébine de langue française</i>, tomes I et II, Publisud, 1986.</p> <p>2. Josias Semujanga, <i>Dynamique des genres dans le roman africain</i>, Paris : L'Harmattan, 1999.</p>



	<p>II. Students are to read (at least) four novels from the corpus of the tutorial program. The corpus is as follows :</p> <p>Mohammed Dib, <i>Un été africain</i>, Paris : Seuil, 1959 et 1998.</p> <p>Mohammed Dib, <i>La Grande maison</i>, Paris : Editions du Seuil, 1952 et 1996.</p> <p>Mohammed Dib, <i>L'Incendie</i>, Paris : Éditions du Seuil, 1954.</p> <p>Kateb Yacine, <i>Nedjma</i>, Paris : Éditions du Seuil, 1956 et 1996.</p> <p>Assia Djebar, <i>L'Amour, la fantasia</i>, Paris : Albin Michel, 1995.</p> <p>Assia Djebar, <i>L'Ombre sultane</i>, Paris : Albin Michel, 1987.</p> <p>Assia Djebar, <i>La Femme sans sépulture</i>, Paris : Albin Michel, 2002.</p> <p>Driss Chraïbi, <i>Le Passé simple</i>, Paris : Gallimard.</p> <p>Albert Memmi, <i>Agar</i>, Paris : Gallimard, 1984 (1955).</p> <p>Tahar Ben Jelloun, <i>La Nuit sacrée</i>, Paris : Seuil, 1987.</p> <p style="padding-left: 40px;"><i>L'Enfant du sable</i>, Paris : Seuil, 1985.</p> <p>Tahar Ben Jelloun, <i>Le Mariage du plaisir</i>, Paris : Gallimard, 2016.</p> <p>Ahmadou Kourouma, <i>Les Soleils des indépendances</i> et <i>Allah n'est pas obligé</i>, Paris, 1970.</p> <p style="padding-left: 40px;"><i>Allah n'est pas obligé</i>, Paris : Seul, 2000.</p> <p>Sony Labou Tansi, <i>La Vie et demie</i>, Paris : Seuil, 1979.</p> <p>Sony Labou Tansi, <i>Les sept solitudes de Lorsa Lopez</i>, Paris : Seuil, 1985.</p> <p>Mariama Bâ, <i>Une si longue lettre</i>, Paris : Le Serpent à plumes, 2018.</p> <p>Aminata Sow Fall, <i>La Grève des battus</i>, Monaco : Groupe DDB, 2011.</p> <p>Nathacha Appanah, <i>Le Dernier frère</i>, Paris : Éditions de l'Olivier, 2007.</p> <p>Tierno Monénembo, <i>L'Aîné des orphelins</i>, Paris : Seuil, 2000.</p>
<p>Additional reading</p>	<ol style="list-style-type: none">1. CHEVRIER Jacques, <i>La Littérature nègre</i>, Paris : Armand Colin, 2003 (1974)2. DE MEYER Bernard, TEN KORTENAAR Neil, <i>The Changing Face of African Literature/ Les nouveaux visages de la littérature africaine</i>, Amsterdam/ New York : Rodopi, 2009.3. GANDONOU Albert, <i>Le Roman ouest-africain de langue française. Étude de langue et de style</i>, Paris : Karthala, 2002.4. KESTELOOT Lilyan, <i>Histoire de la littérature négro-africaine</i>, Paris: Karthala-AUF, 2001.5. K. N'GORAN David, <i>Le Champ littéraire africain. Essai pour une théorie</i>, Paris, L'Harmattan, 2009.6. MOURALIS Bernard, <i>L'Illusion de l'altérité. Études de littérature africaine</i>, Paris, Honoré Champion, 2007.7. <i>Anthologie de la littérature algérienne, 1950-1987</i>, Librairie générale française, 1990, coll. « Le Livre de poche ».



	<p>8. KALIDOU BA Mamadou. <i>Nouvelles tendances du roman africain francophone contemporain</i> (1990-2010). De la narration de la violence à la violence narrative, Paris : L'Harmattan, 2012.</p> <p>N.B. The list above is not exhaustive.</p>					
Internet sources	<p>www.persee.fr; www.interfrancophonies.org</p>					
Assessment criteria of learning outcomes	Final exam only					
	<input type="checkbox"/> Final written exam		<input checked="" type="checkbox"/> Final oral exam		<input type="checkbox"/> Final written and oral exam	<input type="checkbox"/> Practical work and final exam
	<input type="checkbox"/> Only test/homework	<input type="checkbox"/> Test/homework and final exam	<input type="checkbox"/> Seminar paper	<input type="checkbox"/> Seminar paper and final exam	<input type="checkbox"/> Practical work	<input type="checkbox"/> other forms
Calculation of final grade	<p>30% regular class attendance and active participation at seminars, 70% final oral exam</p>					
Grading scale	59		% Failure (1)			
	60		% Satisfactory (2)			
	70		% Good (3)			
	80		% Very good (4)			
	90		% Excellent (5)			
Course evaluation procedures	<p><input checked="" type="checkbox"/> Student evaluations conducted by the University <input type="checkbox"/> Student evaluations conducted by the Department <input type="checkbox"/> Internal evaluation of teaching <input checked="" type="checkbox"/> Department meetings discussing quality of teaching and results of student evaluations <input type="checkbox"/> Other</p>					
Note /Other	<p>In accordance with Art. 6 of the <i>Code of Ethics</i> of the Committee for Ethics in Science and Higher Education, "the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice." According to Art. 14 of the University of Zadar's <i>Code of Ethics</i>, students are expected to "fulfil their responsibilities responsibly and conscientiously. [...] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. [...]" Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to: - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted; -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results." All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the <i>Rulebook on Disciplinary Responsibility of Students at the University of Zadar</i> will be applied.</p> <p>In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.</p>					



University of Zadar
Universitas Studiorum
Jadertina | 1396 | 2002 |

Form 1.3.2. Syllabus

	This course uses the Merlin system for e-learning, so students are required to have an AAI account. <i>/delete if necessary/</i>
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